

new music
CONCERTS
PRESENTS

O BALI

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ARRAYMUSIC
AND
THE EVERGREEN CLUB
GAMELAN ENSEMBLE

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new music CONCERTS

**Sunday September 22, 1991
Walter Hall, University of Toronto**

Andrew Timar

Leaves from Palimpsest (1987, rev.1991)

*Sturm--Falling Asleep in the Swiss Alps with Elvis--
Slow Dream--Spring Interlude*

Marc Widner, piano

The Evergreen Club Gamelan Ensemble

Mark Duggan

Evocation--gentle rain falling (1989)

The Evergreen Club Gamelan Ensemble

Jose Evangelista

O Bali (1989)

Robert Aitken, flute

Dianne Aitken, flute

Marie Berard, violin

Carol Fujino, violin

David Hetherington, cello

Roberto Occhipinti, double bass

Marc Widner, piano

Bill Brennan, percussion

John Sidall

Jakarta Sleep (1989)

Arraymusic

David Mott, saxophone (guest artist)

Robert W. Stevenson, clarinets

Joan Watson, french horn (guest artist)

Richard Sacks, percussion

Henry Kucharzyk, keyboards

Michael J. Baker, conductor

Intermission

Colin McPhee

Two Balinese Flute Melodies (1935)

Kambing Slem--Lague Lesaclinga Ardja

Robert Aitken, flute

Marc Widner, piano

Suite in Six Movements (1947)

*Babar Layar--Gending Luang--Seduk Maru--
Gambangan--Pemoengkah--Babar Layar (reprise)*

Marc Widner, piano

Lydia Wong, piano

John Hess, piano

Henry Kucharzyk, celesta

David Hetherington, cello

Simon Fryer, cello

Margaret Gay, cello

Paul Widner, cello

Roberto Occhipinti, double bass

Charles Elliott, double bass

Bill Brennan, percussion

Trevor Tureski, percussion

Robert Aitken, conductor

The programme of this evening's concert will be recorded by the CBC for future release as a compact disc.

Andrew Timar has performed on a variety of instruments: from piano and bassoon to percussion and voice. Initially self-taught in composition, he also studied with Samuel Dolin, David Rosenboom and Richard Teitelbaum, at York University and the University of Toronto. Artistic director of the Evergreen Club, he is also a founding member and past co-ordinator of R(hythm) Pals, New Music Co-operative, Musicdance Orchestra, and founding editor of Musicworks magazine.

"A palimpsest refers to a paper, parchment, etc., which has been written upon twice, the original writing having been rubbed out or scraped off. In *Leaves from Palimpsest*, I layer Euro-American stylistic elements on top of features found in Sundanese gamelan degung. I believe that it is no longer possible to hermetically wall off cultures from each other. This piece is meant to be as disruptive as cross-fertilizing. The movements are arranged in the following order: 1. *Sturm* (for Murray Schafer and Gordon Monohan). Scored for expanded gamelan forces, this movement combines gestural dramatics with stationary sound clusters. It generally moves from low to high pitch material, superimposing metered over unmetered rhythmic flow; 1B. *Falling Asleep in the Swiss Alps with Elvis* (for Brahms and Elvis); 2. *Slow Dream* (for Brian Eno and Jon Higgins) Every observation obscures at least as much information as it reveals '... the Roccoco of being your own still centre ...' (Australian poet Les Murray); 3. *Spring Interlude* (for Igor Stravinsky and degung musicians) A recognizable 'Spring' melodic quote hiding behind traditional degung stylings, overlaid upon a light tune in a casual tempo." *A.T.*

Mark Duggan is an active performer in the new music scene in Toronto, appearing with the Esprit Orchestra and the Canadian Electronic Ensemble. His interest in improvisation, jazz and ethnic music has led to performances at the 1986 Sound Symposium in St. Johns, WOMAD in Toronto, the Montreux Jazz Festival, and with the Evergreen Club, the Daniel Janke Trio and the group Eye Music.

"Evocation--gentle rain falling was inspired by a text from the Tao Te Ching (about the sixth century B.C.), and its reflection in the myriad, material manifestations, 'the ten thousand things.' The circular ostinato at the beginning weaves its way through a series of 'interruptions,' eventually leading to the third and intensely rhythmic section, which is in utter contrast to the opening motives. This balance of opposites is the central theme of the text." *M.D.*

Jose Evangelista was born in Spain and distinguished himself as a university student in computer science, while at the same time studying at the Valencia conservatory, where he won first prize in composition. He came to Canada in 1969, and studied at the University of Montreal, where he now teaches. His works show his interest in the problems of texture, especially in dense polyphonic contexts.

"O Bali was commissioned by Radio Canada to commemorate the centenary of the first major contact of the West with Indonesian music at the 1889 World's Fair in Paris. At this occasion, Debussy heard the gamelan and wrote his famous essays. To pay homage to the extraordinary music of Bali, I have made this work following the principles of Balinese music, though freely interpreted. For example, my piece is based on

two melodies played by the flutes that are at the same time ornamented and punctuated by the other instruments. This technique of orchestration, essential to the gamelan, is at the base of the heterophonic writing style I have used in my music since 1982. However, these melodies in themselves have nothing in common with those in Bali: they use all twelve tones of the tempered scale and not sets of five or seven notes, as is the case in Balinese music. My piece is dedicated to the memory of Colin McPhee (1900-1964), a Montreal composer and great pioneer in the study of Balinese music." *J.E.*

John Sidall is a guitarist and percussionist; as founding director of the Evergreen Club Gamelan, he established the first gamelan ensemble in Canada. His teachers have included Lou Harrison, James Tenney, F. H. Widaryanto, Terry Riley and John Cage, and his work reflects an interest in the music of non-Western cultures. He has written for a wide range of musical media, and his works have been performed in Europe, Indonesia and throughout North America.

"Jakarta Sleep was commissioned by CBC Radio Music for the programme Two New Hours. The original inspiration came from an experience of waking from an afternoon sleep at a friend's home in Jakarta. It was extremely hot, and I felt as though even long after waking, I was still sleeping. There was mostly stillness, everything dream-like. I brought home to Toronto this experience and sought its incarnation in a musical form. It resides at the heart of this work." *J.S.*

Colin McPhee was a pioneer among Western composers in turning to Asia for inspiration, and his ethnomusicological study *Music in Bali* still

stands as primary on its subject. He was inspired to travel to Bali after hearing gamelan recordings in New York during the late '20s. As he later explained: "The clear, metallic sounds of the music were like the stirring of a thousand bells, delicate, confused, with a sensuous charm, a mystery that was quite overpowering. At the time I knew little about the music of the East. I still believed that an artist must keep his mind on his own immediate world. But the effect of the music was deeper than I suspected, for the day came when I determined to make a trip to the East to see them [the gamelans] for myself."

Born in Montreal in 1900 and raised in Toronto, McPhee's studies took him to the Peabody Conservatory and later to Paris and to New York, where he studied with Varese. He later settled in New York where he became associated with Aaron Copland, Carlos Chavez, Henry Cowell and Virgil Thompson. He lived in Indonesia for several years, particularly in Bali and Java, and died in Los Angeles in 1964.

In 1941, two years after McPhee returned to the United States, G. Schirmer Publishing Company issued a recording entitled "Music of Bali." It included transcriptions for two pianos and *Lague Lesaclinga Ardja* and *Kambing Slem* for flute and piano. McPhee performed with Benjamin Britten as the second pianist, and with the famed principal flutists of the New York Philharmonic, Georges Barrere. According to Carol Oja's book *Colin McPhee: Composer in Two Worlds*, the New York Times hailed the recording as "a unique contribution opening up new vistas in the tonal realm." As the music was never published and the manuscript was missing for *Lague Lesaclinga Ardja*, Marion Aitken transcribed it from the rather blurred background of the old 78 recording.

4

The *Suite in Six Movements* is derived from various gamelan transcriptions prepared by McPhee while in Bali, and was arranged for a performance by George Balanchine's Ballet Society in 1947. The transcriptions were a vital part of his working method and represent a process between original composition and literal transcription. McPhee had brought a Steinway grand to his Sagan home and used it as a tool for transcription. "In the afternoon," he wrote, "Lebah [his principal informant] would sit down near the piano, to play phrase by phrase some g'nder melody while I wrote. Or he would pick up a drum to show me the rhythm in a certain part of the music. Seriously, leisurely, we worked together till sundown."

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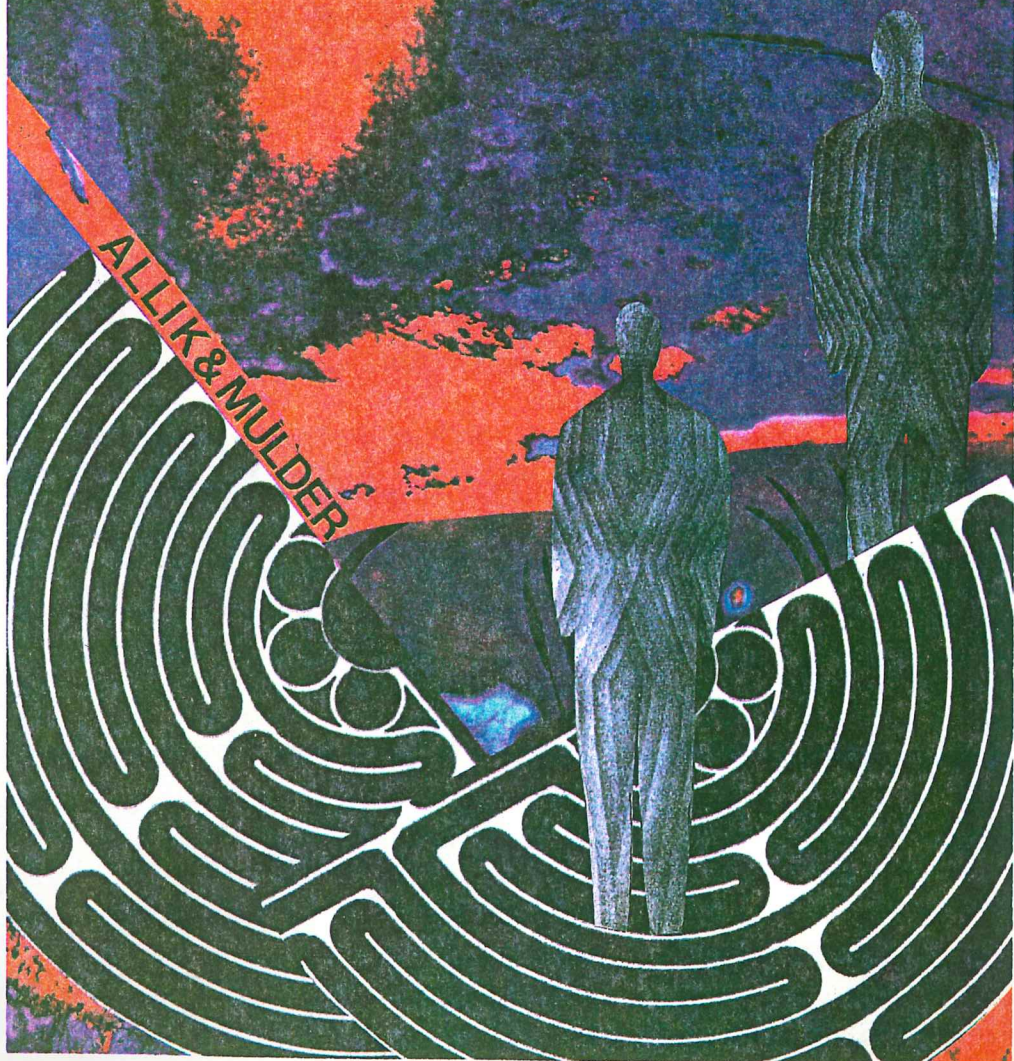
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***Illuminating Introductions* : informal discussions with the composers, of the evening's program. Starting at 7:15, they are a perfect appetizer .**

***Animating the Imagination* with Austin Clarkson is a new feature this season: an introduction that focuses on listening receptively to an excerpt of music from the evening's program. The exercises, led by Austin Clarkson, Professor of Music, York University, will enrich the listeners' responses by stimulating the creative imagination to form a unique bond with the music.**

ELECTRONIC PURGATORY

ALLIK & MULDER



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**electronic
purgatory**

**a digital
music-theatre
composition**

with

kristi allik

and

robert mulder

On Saturday, February 1 and Sunday, February 2, 1992 at 8 p.m., New Music Concerts presents **Electronic Purgatory**, a digital music-theatre composition created and performed by Kristi Allik and Robert Mulder.

In this work, all traditional physical staging devices such as sets, musicians, lighting technicians and such have been replaced with an interactive computer environment. The performers, interwoven in this complex fabric, take the audience on a journey through time and multiple dimensions of reality ranging from the turbulent initiation of the universe to a serene "quantum-physical" terminus.

Electronic Purgatory was first performed, in a shorter version, at the ISCM World Music Days in Oslo, Norway, in 1990, and won an Anerkennung at 1991 Prix Ars Electronica.

Illuminating Introduction, a dialogue between New Music Concerts Artistic Director Robert Aitken and composer

Kristi Allik, will precede each concert at 7.15 p.m.

Composer's World, a lecture by composer Kristi Allik, will take place at 11.00 a.m. on February 1, 1992, in the Remenyi Room at the Royal Conservatory of Music, 273 Bloor Street W.

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C O N C E R T S